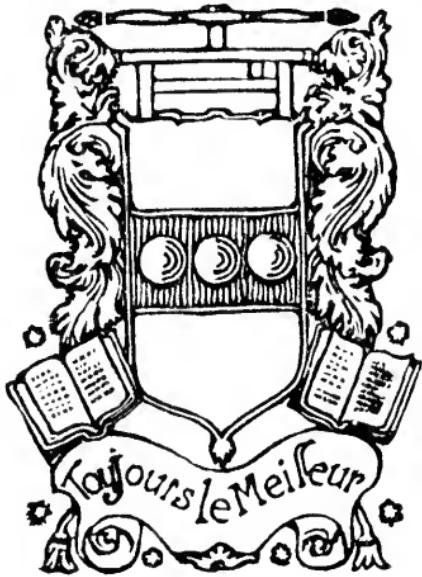


Red Riding Hood

(Chaperon Rouge)



Caroline W. Thomasson

The Penn Publishing Company

Successful Rural Plays

A Strong List From Which to Select Your Next Play

FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses. Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter. Price, 25 cents.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness. Price 25 cents.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes. Price, 25 cents.

THE OLD DAIRY HOMESTEAD. A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel. Price, 25 cents.

A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl. Price 25 cents.

**THE PENN PUBLISHING COMPANY
PHILADELPHIA**

RED RIDING HOOD

CHAPERON ROUGE

A Play for Children in
Three Scenes

*arranged to be given in
English or in French*

By

CAROLINE WASSON THOMASON

author of

“Cinderella,” “The Three Bears,” etc.



THE PENN PUBLISHING COMPANY
PHILADELPHIA

1920

COPYRIGHT
1919 BY
THE PENN
PUBLISHING
COMPANY



Red Riding Hood
Chaperon Rouge

TMP96-006826

Feb 27 1920

© 1920 E8903

RED RIDING HOOD

CHAPERON ROUGE

CHARACTERS

Personnages

RED RIDING HOOD	<i>Chaperon Rouge</i>
THE WOLF	<i>Le Loup</i>
THE MOTHER	<i>La Mère</i>
THE GRANDMOTHER	<i>La Grand'mère</i>
THE WOODSMAN	<i>Le Garde Forestier</i>
THE NYMPHS OF THE WOOD (<i>Four or more</i>)	<i>Les Nymphes du Bois</i>

TIME OF PLAYING	<i>Thirty Minutes</i>
-----------------	-----------------------

Three Scenes tell the Story:

- I. Near Red Riding Hood's House
- II. In the Wood
- III. In the Grandmother's House

THE STORY OF THE PLAY

Red Riding Hood (Chaperon Rouge) visits her grandmother and takes her some dainties. On the way she falls asleep. The Wood Nymphs arouse her before the Wolf comes. The Wolf arrives first at the cottage and is in the grandmother's bed when Red Riding Hood arrives. The Wolf intends to eat the little girl but is killed by the Woodsman. The grandmother and mother arrive safely, and all, with the Nymphs, join in "The Marseillaise."

COSTUMES, ETC.

RED RIDING HOOD. Red rain cape with hood, very short. Half stockings, and low slippers, preferably without heels.

THE WOLF. His voice is deep and gruff. Scene I. Large fur rug over back and head. Walks on all fours. Black stockings on hands and feet. Scene III. White night gown. Face well covered by huge night cap. Wolf's head mask adds to the effect but is not essential.

THE MOTHER. Dutch cap in white. White blouse. Black laced bodice. Full red skirt.

THE GRANDMOTHER. Black cap. Black shawl. Black skirt. Cane.

THE WOODSMAN. Green cap with feather. Belted coat, preferably of bright color. Ax and horn in belt. Knee trousers, green stockings.

THE NYMPHS. There must be at least four Nymphs. There may be as many as desired. Green crepe paper dresses—skirts very short and full. Garlands of gay flowers on heads, and over shoulders. White slippers and stockings.

PROPERTIES

SCENE I. Basket containing loaf of bread, butter, some apples, a glass of jelly, and some cake.

SCENE II. Stage set with trees and flowers. Flowers for Red Riding Hood to pick. Ax and horn for the Woodsman.

SCENE III. Stage set with cot covered with patchwork quilt, pillow. Crocheted rug by cot. Table. Chair. Basket of chips for the Grandmother. At least one French tricolor to display at the end.

MUSIC

The song "The Bird" (*L'Oiseau*) is set to the music of the well known song "Long, Long Ago." This may be found in many collections of familiar songs, for example, in "The Golden Book of Favorite Songs," published at a popular price by F. A. Owen Pub. Co., Dansville, N. Y., and Hall and McCreary, Chicago.

The air for the song "Let Us Walk in the Woods" ("Prom'bons-nous dans les Bois") is as follows:



Prom'non-nous dans les bois Tan-dis que le loup n'y est
Let us walk in the woods While the wolf is not in



pas Si le loup y é-tait Il nous man-ge - rait power. If the wolf were a-bout He would us de-vour.

The air for the song “I am the Wolf” (“*Je suis Loup*”) is as follows:



Je - suis loup, Je - suis loup, Qui vous man - ge - ra!
I'm the wolf, I'm the wolf, Who will you de - vour!

The air for the song “To Paris” (“*A Paris*”) is as follows:



À Pa - ris, à Pa - ris, sur un - pe - tit chev - al - gris.
To Pa - ris. To Pa - ris, on a lit - tle pon - y grey.

The complete music for these shorter songs may be found in the book “*Chansons, Poésies, et Jeux*” (“*Songs, Poems, and Plays*”), by Agnes Godfrey Gay, published by Brentano’s, Fifth Avenue and 27th St., New York City.

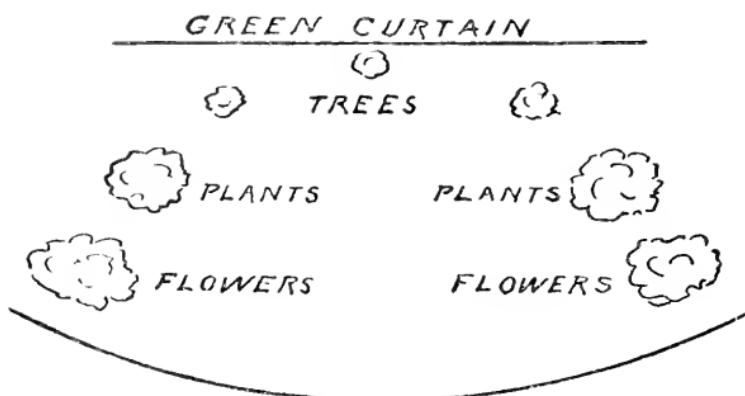
The music for “*The Marseillaise*” may be found in many collections of popular songs. It is in “*The Golden Book of Favorite Songs*” referred to above. The English words that are found printed with the music may be used, if preferred, instead of those given in this text.

SCENE PLOTS

SCENE I. Near Red Riding Hood's House.

This may be acted at the front of the stage before the curtain is raised. Or if preferred, it may be any simple exterior, or an interior cottage scene. As the scene is very short, however, it should be arranged so that it may be quickly replaced by Scene II.

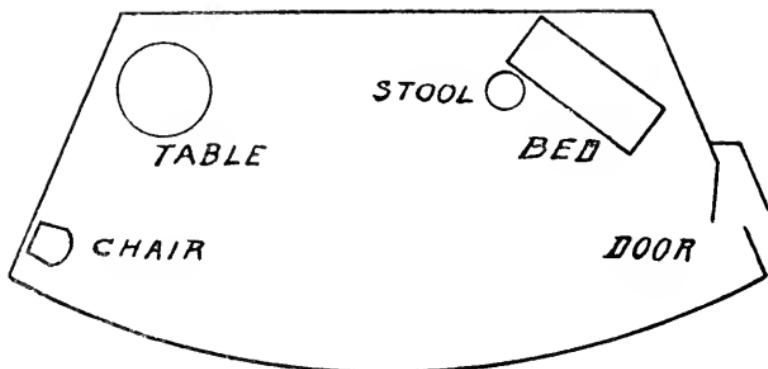
SCENE II



SCENE II. In the Wood. The above represents a simple setting that may be arranged anywhere with a green curtain for background, trees in tubs or boxes, cut boughs or bushes, potted plants, and flowers. The boxes or pots holding trees or plants should be covered with green or brown cloth or paper to represent banks of moss or earth. Leaves may be strewn over them.

Or, where painted scenery is obtainable, set with woodland back drop and wood wings; bushes and flowers massed up stage and down R. and L.

SCENE III



SCENE III. In the Grandmother's House. The setting shown above may be used on any platform. It requires no painted scenery. A bed or couch up L. C., covered with a patchwork or other gayly colored quilt. Near the bed a crocheted rug. Table up R. Stool at R. of bed. Chairs and other furnishings appropriate to an old woman's cottage. Entrance L.; or, if desired, at back, up R.

Where painted scenery is obtainable this should be set as a cottage interior with window in flat up L., and door in flat up R., and entrance also at L. Fireplace and mantel R. Furnishings as above with addition of kettle at fireplace, etc.

RED RIDING HOOD

CHAPERON ROUGE

SCENE I

(Near RED RIDING HOOD'S HOUSE. This may be acted at the front of the stage before the curtain is raised.)

(Enter the MOTHER, L., carrying basket.)

MOTHER. Red Riding Hood, Red Riding Hood! Come here, my Child!

Chaperon Rouge, Chaperon Rouge! Viens ici, mon enfant!

(Enter RED RIDING HOOD, R.)

R. RIDING HOOD. Yes, yes, my dear Mother. What do you wish?

Oui, oui, ma chère mère. Que veux-tu?

MOTHER. Your grandmother is sick. So take her this basket of dainties, please.

Ta grand'mère est malade. Donc porte-lui ce panier de bonnes bouchées s'il te plaît.

RED RIDING HOOD

R. RIDING HOOD. Lovely! It pleases me very much to go to grandmother's!

Très bien! Il me donne grand plaisir d'aller chez grand'mère!

MOTHER. Here is the basket.

Voici le panier.

R. RIDING HOOD. What is in the basket, Mother?

Qu'est-ce que c'est dans le panier, ma mère?

MOTHER. There is bread, and butter, and cake, and some ripe apples, and currant jelly.

Il y a du pain, et du beurre, et du gâteau, et des pommes mûres, et de la gelée de groseille.

R. RIDING HOOD (*taking the basket and dancing about with it*). I love the woods — I love the flowers — I love the birds!

J'aime les bois — j'aime les fleurs — j'aime les oiseaux!

MOTHER. Go quickly, my child. Have a good time, but do not loiter along the way. There are wolves in the forest!

Va vite, mon enfant. Amuse-toi, mais ne tarde pas au long du chemin. Il y a des loups dans le bois!

R. RIDING HOOD. Good-bye, my dear Mother.
Au revoir, ma chère mère.

CHAPERON ROUGE

MOTHER. Good-bye, my dear.

Au revoir, ma chérie.

(*Exit the MOTHER, L., and RED RIDING HOOD, R.*)

SCENE II — In the Woods

(Curtain rises on forest scene — trees — flowers — etc.)

(Enter RED RIDING HOOD. She wanders about picking flowers, humming to herself.)

R. RIDING HOOD. Here are lovely flowers for dear grandmother. She loves flowers. (Sits down, L.— plays with flowers.) I shall make a pretty bouquet for grandmother.

Voici des fleurs très charmanies pour chère grand'mère. Elle aime les fleurs. Je ferai un beau bouquet pour grand'mère.

(Enter the WOODSMAN, R.)

WOODSMAN. Where are you going, Red Riding Hood?

Où allez-vous, Chaperon Rouge?

R. RIDING HOOD. I am taking dainties to my grandmother.

Je prends des bonnes bouchées à ma grand'mère.

CHAPERON ROUGE

WOODSMAN. Do not loiter long, little girl, for there are beasts in this forest.

Ne tardez pas longtemps, petite fille, parcequ'il y a des bêtes dans cette forêt.

R. RIDING HOOD. Oh!

WOODSMAN. Yes, there are beasts. There is a wolf that is my greatest enemy. Good day, Red Riding Hood.

Oui, il y a des bêtes. Il y a un loup qui est mon plus mauvais ennemi. Bonjour, Chaperon Rouge.

R. RIDING HOOD. Good day, Mr. Woodsman. *Bonjour, Monsieur le Garde Forestier.*

(*Exit WOODSMAN, R.*)

(RED RIDING HOOD finishes her bouquet, then goes to sleep, down L. Enter the NYMPHS of the Wood, R. and L. The NYMPHS are costumed in green, and carry garlands of bright flowers. They dance; discover RED RIDING HOOD; are filled with glee.)

THE NYMPHS. (Sing "The Bird," "L'Oiseau," to the tune of "Long, Long Ago.")

THE BIRD (Translation not literal.)

There came to my window, one morning in May,
A gay little bird, warbling a lay;

RED RIDING HOOD

His song of fair springtime, and sweet birdies wee,
Flooded my soul with its wild melody.

*Il vint à ma croisée, un matin de Mai,
Un joli oiseau; il y vint chanter;
Sa chanson si douce me ravit le cœur,
Il chantait le printemps, son nid, son bonheur.*

His nest at the top of a high bough appeared,
Where the mother bird no evil thing feared;
The breeze wafted softly their love's harmony,
Whispering low, "A blest family!"

*Au haut du grand ormeau je voyais son nid,
Où la mère oiseau gardait ses petits;
La brise m'apportait leur joli ramage
En soufflant tout bas, "Quel charmant ménage!"*

FIRST NYMPH. The sweet child sleeps.

La douce enfant, elle dort.

SECOND NYMPH. She loves us. She loves
flowers, and woods, and birds.

*Elle nous aime. Elle aime les fleurs, et les
bois, et les oiseaux.*

THIRD NYMPH. The wolf may be near! He
will eat her!

Le loup peut être proche! Il la mangera!

CHAPERON ROUGE

FOURTH NYMPH. Let us call to see if he is in this green wood.

Appelons pour voir s'il est dans ce bois vert.

THE NYMPHS. (Sing "Let us walk in the Woods," "*Prom'non-nous dans les Bois.*" For music, see page 4.)

LET US WALK IN THE WOODS

Let us walk in the woods
While the wolf is not in power;
If the wolf should be there
He would us devour.

*Prom'non-nous dans les bois
Tandis que le loup n'y est pas;
Si le loup y était
Il nous mangerait.*

NYMPHS (*calling*). Wolf, are you there?

Loup, y es-tu?

THE WOLF (*voice heard off R.*). No, I am putting on my coat.

Non, je mets mon habit.

NYMPHS (*singing as above*). Let us walk in the woods, etc.

Prom'non-nous dans les bois, etc.

RED RIDING HOOD

NYMPHS (*calling*). Wolf, are you there?

Loup, y es-tu?

THE WOLF. No, I am putting on my boots.

Non, je mets mes bottes.

NYMPHS (*singing*). Let us walk in the woods,
etc.

Prom' nons-nous dans les bois, etc.

NYMPHS (*calling*). Wolf, are you there?

Loup, y es-tu?

THE WOLF. Yes, I am taking my gun.

Oui, je prends mon fusil.

(*Sings. For music see p. 5.*)

I'm the wolf, I'm the wolf,

Who will you devour.

I'm the wolf, I'm the wolf,

Who will you devour.

Je suis loup, je suis loup,

Qui vous mangera,

Je suis loup, je suis loup,

Qui vous mangera.

NYMPHS. Awake, Red Riding Hood!
Awake, sweet child!

*Reveille-toi, Chaperon Rouge! Reveille-toi,
douce enfant!*

CHAPERON ROUGE

(*They sing as above.*)

Let us flee through the woods
While the wolf's not in power;
If the wolf should be there
He would us devour.

*Sauvons-nous dans les bois
Tandis que le loup n'y est pas;
Si le loup y était
Il nous mangerait.*

(*Exit NYMPHS, L. RED RIDING HOOD awakes. Enter THE WOLF, R., and proceeds up C.*)

WOLF (*up C.*). How-do-you-do, Red Riding Hood!

Comment vous portez-vous, Chaperon Rouge?

R. RIDING HOOD. I am very well, thank you, Mr. Wolf!

Je me porte très bien, merci, Monsieur le Loup!

WOLF (*moving down L.*). Where are you going, Red Riding Hood?

Où allez-vous, Chaperon Rouge?

R. RIDING HOOD (*backing to the R.*). I am going to take dainties to my grandmother, Mr. Wolf.

RED RIDING HOOD

Je vais porter de bonnes bouchées à ma grand'mère, Monsieur le Loup.

WOLF (*down L.*). Where is your grandmother's house, Red Riding Hood?

Où est la maison de votre grand'mère, Chaperon Rouge?

R. RIDING HOOD (*down R.*). Through this wood, Mr. Wolf.

De l'autre côté de ce bois-ci, Monsieur le Loup.

WOLF (*moving toward her*). Good day, Red Riding Hood.

Bonjour, Chaperon Rouge.

R. RIDING HOOD (*terrified*). G-G-ood day, Mr. Wolf!

Bon j-jour, Monsieur le L-L-ou-p!

(*Exit RED RIDING HOOD R., running.*)

WOLF. I shall get there first! (*Howls.*) I shall eat her grandmother, and then eat her when she comes! (*Howls.*)

J'y arriverai le premier! Je mangerai sa grand'mère, et ensuite je la mangerai quand elle arrivera!

(*Exit the WOLF, R.*)

CURTAIN

SCENE III — In the Grandmother's House

(THE WOLF is in the bed, up L. C. He is wearing the nightgown and cap of the grandmother. Seems expecting someone. There is a knock at the door.)

WOLF. Come in, come in!
Entrez, entrez!

(Enter RED RIDING HOOD, L. If preferred she may enter door in flat, up R. C.)

R. RIDING HOOD (*going to R. of bed.*) Oh, my dear Grandmother, I am so scared! I met a terrible wolf in the forest! (*Seats herself by the bed.*)

Oh, ma chère grand'mère, je suis tellement effrayée! J'ai rencontré un méchant loup dans la forêt!

WOLF (*behind the bed clothes*). Is that true, my Child? Put the basket on the table and get into bed with me.

Est-ce vrai, mon enfant! Mets le panier sur la table, et viens te coucher avec moi.

RED RIDING HOOD

(RED RIDING HOOD *starts toward table, up R., but stops suddenly, turning toward WOLF.*)

R. RIDING HOOD. Why have you such a terrible voice, Grandmother?

Pourquoi avez-vous une voix tellement terrible, Grand'mère?

WOLF. The better to speak to you, my Child!
Pour mieux te parler, mon enfant!

(RED RIDING HOOD *puts basket on table.*)

R. RIDING HOOD. Why have you such big eyes, Grandmother?

Pourquoi avez-vous les yeux si grands, grand'mère?

WOLF. The better to see you, my Child!
Pour mieux te voir, mon enfant!

(RED RIDING HOOD *returns to side of bed.*)

R. RIDING HOOD. Why have you such big ears, Grandmother?

Pourquoi avez-vous les oreilles si grandes, grand'mère?

WOLF. The better to hear you, my Child!
Pour mieux t'écouter, mon enfant!

CHAPERON ROUGE

R. RIDING HOOD. Why have you such a big nose, Grandmother?

Pourquoi avez-vous un si grand nez, grand-mère?

WOLF. The better to smell you, my Child!

Pour mieux te sentir, mon enfant!

R. RIDING HOOD. Why have you such big arms, Grandmother?

Pourquoi avez-vous les bras si grands, grand-mère?

WOLF. The better to embrace you, my child!

Pour mieux t'embrasser, mon enfant!

R. RIDING HOOD. Why have you such long teeth, Grandmother?

Pourquoi avez-vous les dents si longues, grand-mère?

WOLF. The better to eat you up! (WOLF springs out of bed.)

Pour mieux te manger!

(RED RIDING HOOD tries to escape — rushes from place to place. The WOODSMAN rushes in, L., or may enter up R. C. He carries an axe. There is a struggle between the WOODSMAN and the WOLF, down L. The WOLF tries to escape, but is killed.)

RED RIDING HOOD

WOODSMAN (*down L.*). At last, at last, I have overcome my greatest enemy! Hurrah! Hurrah!

Enfin, enfin! J'ai vaincu mon plus mauvais ennemi! Houra! Bravo!

RED RIDING HOOD (*down C.*). But my grandmother, my dear old grandmother! Where is she? The bad wolf has eaten her!

Mais ma grand'mère, ma chère vieille grand'mère! Où est elle? Le mauvais loup l'a mangée!

WOODSMAN. No! I have just seen her coming through the woods.

Non! Je viens de la voir traverser le bois.

(WOODSMAN *points off L.*)

RED RIDING HOOD. Splendid! (*She dances to R.*)

Très bien!

WOODSMAN. She is picking up wood. She is well.

Elle ramasse du bois. Elle se porte bien!

RED RIDING HOOD (*R.*). Good, Good! Very good!

Bon, bon! C'est très bien!

(Enter the GRANDMOTHER, *L.*, or up *R. C.*
She comes down C.)

CHAPERON ROUGE

GRANDMOTHER. Red Riding Hood, dear child! What is the matter!

Chaperon Rouge, ma chérie! Qu'y a-t-il!

RED RIDING HOOD (*going to her, C.*). Oh! Grandmother, I came to bring you dainties, and the wolf was in your bed!

Oh! Grand'mère, je viens de toi porter de bonnes bouchées, et le loup était dans ton lit!

GRANDMOTHER. Mercy! Terrible! Who killed him?

Mon Dieu! Terrible! Qui l'a tué?

WOODSMAN (*points to WOLF*). I killed him — my greatest enemy!

Je l'ai tué — mon plus mauvais ennemi!

(*The MOTHER's voice is heard calling RED RIDING HOOD. They listen.*)

MOTHER. Red Riding Hood, Red Riding Hood!

Chaperon Rouge, Chaperon Rouge!

(*Enter the MOTHER, L., or up R. C. Comes down R. C.*)

MOTHER. Red Riding Hood, where have you been? It is almost night. (*Sees WOLF.*) Horrors! What is this!

RED RIDING HOOD

Chaperon Rouge, où as-tu été? C'est presque nuit. Oh! Qu'est-ce que c'est!

RED RIDING HOOD. The Woodsman has killed the terrible wolf. He was in grandmother's bed. He wanted to eat me, Mother.

Le Garde Forestier a tué le mechant loup. Il était dans le lit de grand'mère. Il desirait me manger, ma mère.

MOTHER. My child, my child!
Mon enfant, mon enfant!

(Enter the NYMPHS, L. or R. C., dancing.)

(NYMPHS sing "To Paris on a Little Pony,"
"A Paris sur un Petit Cheval." For music see page 5.)

Paris gay, Paris gay,
On a little pony gray.

*A Paris, à Paris,
Sur un petit cheval gris.*

Rouen bright, Rouen bright,
On a little pony white.

*A Rouen, à Rouen,
Sur un petit cheval blanc.*

CHAPERON ROUGE

Verdun town, Verdun town,
On a little pony brown.

*A Verdun, à Verdun,
Sur un petit cheval brun.*

To Cambrai, to Cambrai,
On a little pony bay.

*A Cambrai, à Cambrai,
Sur un petit cheval bai.*

Let us now all go back
On a little pony black.

*Revenons au manoir,
Sur un petit cheval noir.*

(All join the NYMPHS in a merry-go-round frolic, after which RED RIDING HOOD comes down C. On either side of her are the GRANDMOTHER, MOTHER, and WOODSMAN, and surrounding all are the NYMPHS.)

ALL. We are saved! All is well! Long live Red Riding Hood! Long live America! Long live France!

RED RIDING HOOD

Nous sommes sauvés! Tout est bien! Vive Chaperon Rouge! Vive l'Amerique! Vive la France!

(ALL sing “*The Marseillaise*,” “*La Marseillaise*.”)

THE MARSEILLAISE

LA MARSEILLAISE

Ye sons of freedom, awake to glory,
The sun of vict'ry soon will rise;
Tho' the tyrant's standard gory
Is uprear'd in pride to the skies,
Is uprear'd in pride to the skies !
Do ye not hear in ev'ry village
Soldiers fierce who spread war's alarms ?
Who even in our sheltering arms
Slay our sons and give our homes to pillage !

*Allons, enfants de la patrie,
Le jour de gloire est arrivé.
Contre nous de la tyrannie
L'étendard sanglant est levé,
L'étendard sanglant est levé!
Entendez-vous dans les campagnes
Mugir ces féroces soldats?*

CHAPERON ROUGE

*Ils viennent jusque dans nos bras
Egorer nos fils, nos compagnes!*

CHORUS

(All wave flags.)

To arms, ye brave, to arms!
We'll form battalions strong,
March on, march on,
Their blood impure
Shall bathe our thresholds soon!

*Aux armes, Citoyens!
Formez vos bataillons,
Marchons, marchons,
Qu'un sang impur
Abreuve nos sillons!*

O sacred love of home and country,
Do thou direct each vengeful blade.
Liberty, so sought, and so cherish'd
In thy cause now lend us thine aid,
In thy cause now lend us thine aid!
Beneath our flag may mighty vict'ry
O'erwhelm all their hosts at thy call;
And grant our cruel foes may fall
As they see our triumph and our glory.

RED RIDING HOOD

*Amour sacré de la patrie,
Conduis, soutiens nos bras vengeurs,
Liberté, liberté chérie,
Combats avec tes défenseurs,
Combats avec tes défenseurs!
Sous nos drapeaux que la victoire
Accoure à tes mâles accents!
Que tes ennemis expirants
Voient ton triomphe et notre gloire!*

(Chorus is repeated.)

CURTAIN

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by WARD MACAULEY. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success. Price, 15 cents.

JONES VS. JINKS. A Mock Trial in One Act, by EDWARD MUMFORD. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout. Price, 15 cents.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by ERNEST M. GOULD. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatting-gun stream of rollicking repartee. Price, 15 cents.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by FRANK DUMONT. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts. Price, 15 cents.

THE OLD MAIDS' ASSOCIATION. A Farical Entertainment in One Act, by LOUISE LATHAM WILSON. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals. Price, 25 cents.

BARGAIN DAY AT BLOOMSTEIN'S. A Farical Entertainment in One Act, by EDWARD MUMFORD. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish. Price, 15 cents.

THE PENN PUBLISHING COMPANY
PHILADELPHIA.

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

GRADUATION DAY AT WOOD HILL SCHOOL.

An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee. Price, 15 cents.

EXAMINATION DAY AT WOOD HILL SCHOOL.

An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective. Price, 15 cents.

BACK TO THE COUNTRY STORE. A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny. Price, 15 cents.

THE DISTRICT CONVENTION. A Farcical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit. Price, 15 cents.

SI SLOCUM'S COUNTRY STORE. An Entertainment in One Act, by FRANK DUMONT. Eleven male and five female characters with supernumeraries. Several parts may be doubled. Plays one hour. Interior scene, or may be played without set scenery. Costumes, modern. The rehearsal for an entertainment in the village church gives plenty of opportunity for specialty work. A very jolly entertainment of the sort adapted to almost any place or occasion. Price, 15 cents.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

Successful Plays for All Girls

In Selecting Your Next Play Do Not Overlook This List

YOUNG DOCTOR DEVINE. A Farce in Two Acts, by MRS. E. J. H. GOODFELLOW. One of the most popular plays for girls. For nine female characters. Time in playing, thirty minutes. Scenery, ordinary interior. Modern costumes. Girls in a boarding-school, learning that a young doctor is coming to vaccinate all the pupils, eagerly consult each other as to the manner of fascinating the physician. When the doctor appears upon the scene the pupils discover that the physician is a female practitioner. Price, 15 cents.

SISTER MASONS. A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand exposé of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep, and they institute a similar organization. Price, 15 cents.

A COMMANDING POSITION. A Farceal Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework. Price, 15 cents.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend. Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels. Price, 15 cents.

THE OXFORD AFFAIR. A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment. Price 15 cents.

THE PENN PUBLISHING COMPANY
PHILADELPHIA



The Power of

Expression and efficiency go hand in hand.

0 015 910 034 0

The power of clear and forceful expression brings confidence and poise at all times—in private gatherings, in public discussion, in society, in business.

It is an invaluable asset to any man or woman. It can often be turned into money, but it is always a real joy.

In learning to express thought, we learn to command thought itself, and thought is power. You can have this power if you will.

Whoever has the power of clear expression is always sure of himself.

The power of expression leads to:

- The ability to think "on your feet"
- Successful public speaking
- Effective recitals
- The mastery over other minds
- Social prominence
- Business success
- Efficiency in any undertaking

Are these things worth while?

They are all successfully taught at The National School of Elocution and Oratory, which during many years has developed this power in hundreds of men and women.

A catalogue giving full information as to how any of these accomplishments may be attained will be sent free on request.

**THE NATIONAL SCHOOL OF
ELOCUTION AND ORATORY**

1714 Delancey Street

Philadelphia